



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

# THE DECORATOR AND FURNISHER.

cause they had a niche that ought to be filled, but always waited until they found the right thing to fill it, at what for them was a right price.

Some other furniture must be provided, and when a furniture store announced as a leader an oak settee, with two rockers, two chairs and a little stand for \$18.50, they felt that the room was almost completed. Comfortable cushions of old blue velours were added to the settee, and the two rockers at a further cost of \$2.00. Two feather pillows for the corner divan cost \$1.00 each and Bagdad squares for covering—one in tan, the other in old blue—cost \$2.50 each.

An odd pair of Madras curtains—real Madras, that had they been mates would have cost \$8.00—were found, being mismated, for \$2.50. The difference was so slight that only the initiated would have detected it. They were in palest olives with tan, old blue and old red in the design. Each curtain being three and a half yards long, one sufficed for each window. It was cut in unequal lengths of two, and one and a half yards; these were hung from brass poles, the longest piece being looped back a little above the sill, the other about two thirds of the way below the top. The effect was very pretty and graceful. The poles cost \$1.00.

At a second-hand furniture store they discovered a quaint old desk in rosewood, which cost \$7.00, with \$3.00 for polishing and brass fittings. The table at which our author hammered out his plots and finished off his characters hot from the forges of his fancy was nothing more than a squalid deal table 30 x 42, sandpapered and stained and varnished with greatest labor and care into a fair similitude of rosewood. The brass claw feet and several inches of the legs, however, were all that displayed themselves under the quaint Algerian cover, which was a bargain at \$6.75.

The floor was still bare but for its polish, and so my friends began to haunt rug sales. It was with much perturbation of spirit that they paid \$18 for what was said to be a veritable antique—a Kazac—5 x 7, rich in design and soft in coloring. When a friend who was a connoisseur declared it worth \$40 they went on their way—the way of further purchases—rejoicing. At one time an Anatolian like a rich stained glass window fell in their way for \$13.50; again a small Kazac with the date, 1845, in Arabic characters in one end, and a quaint Carabagh rug cost \$5 each.

They never lose interest in their furnishing, for it is never completed. In buying in this way—in installments—there is always room to add some new and desirable article; \$108.35, exclusive of bric-a-brac and pictures, had been spent on this little study which in the eyes of their friends and themselves is a dream, suggesting not only comfort but luxury and richness.

The long private hall was covered with fifteen yards of matting of a golden-brown tint—a soft, pliable weave, with cotton warp—costing forty cents a yard. So far they have spent about \$325.00. They are adding treasures from time to time.

This is only one of the many ways in which different people make their homes.

## LEATHER DECORATION.



THE present time leather decoration of one sort or another is in the front rank of fashionable art work. Somewhat in vogue is the art of coloring and gilding or silvering, embossed leather designs after the style of old Italian work. A very gorgeous effect is obtained by these means, but the sober taste of the English will hardly admit of the work becoming truly popular here. No one can deny that finely carved dining-room

chairs look magnificent with the seats covered with embossed leather, painted with harmonious colors; but they can be suitably used in mansions which are decorated and furnished in princely style.

A much quieter tone is secured by the use of architect inks. Embossed designs are tinted with these inks, several soft shades of color being used, and the decoration certainly proves extremely artistic. We have not ourselves tested the lasting qualities of the inks, so are not able to say whether in this respect

they would bear comparison with the pigments, but for the ornamentation of blotters and small things they are charming.

Still another mode of carrying out designs on leather is popular, but here the needle and inks take the place of brush and pigments. A clever embroiderer can produce on a tan leather ground an exquisite harmony of colors, one shade blended into another with almost as imperceptible gradations as an artist can secure with his brush. It is not easy work at the first start off, but it is well worth practicing. Needles such as are used for sewing gloves are employed. Arabesques and conventional floral designs are preferable to any others for embroideries on leather.

Now we come to the latest method of leather decorating. If any of our readers have ever tried to paint with oil colors on chamois leather they will almost doubt the possibility of making on this ground as clear, perfect outlines as on canvas; they will know that the colors run and soak in, much as clear water does when it falls on blotting paper. Yet this can be done.

Once upon a time (as the old tale begins) an Englishman living in New Zealand was trying everything he knew, or could think of, to make a successful painting on chamois leather. Failure after failure attended his efforts, and he was for giving up the attempt in despair, when one of his fellows, a Maori, who had been watching him, stepped forward and asked him why he did not try boiling down the leaves of a certain tree, and using the liquor as a medium for mixing his colors. Curious as to the result which might accrue from the employment of such a medium, and the desire to conquer the difficulties which stood in his way, he agreed to give the stuff a trial, and, to his satisfaction, as well as his astonishment, he found he could paint on the chamois with perfect ease. He has now returned to England, bringing a quantity of the leaves with him.

This is essentially a flat decoration. No attempt is made to give even the appearance of relief to any parts of the designs. It is difficult to give any descriptions of these; they are somewhat Moorish in character, and all of them quaint that we have seen. The colorings are quiet, all the tints being subdued, and the outlines are never pronounced. Sometimes portions of the leather are left untouched with color.

The skin of the chamois is never of any great size. If one is cut into a square it can seldom be used for anything bigger than a blotter, but there are many smaller articles the chamois will answer for, such as card cases, telegram cases and book covers. For these soft blues, bordering on peacock, will be seen in combination with Indian red and the yellow color of the chamois shaded in parts to a deeper tint of the same. Though from one skin alone but a comparatively small article can be made, two or more may be judiciously joined, so that there is practically no limit to the fancy articles which can be produced, provided that leather is a suitable material for the different purposes to which they will be put.

The work is well adapted for photo frames and screens. Beautiful panels for cabinet doors might be done on chamois, also for screens. The fashion of hanging full curtains on screens in place of panels is fast asserting itself. For a time past curtains have been hung below painted panels, but now they cover both folds of a screen entirely. They are made of some thickish material, such as Roman satin, and are painted with small bouquets of flowers. The heading is box plaited, the plaits being apparently held in place by a cord. This plan might be adopted, only substituting painted chamois for the Roman satin. The medium is sold by the leading upholsterers.

THE DECORATOR AND FURNISHER is a publication for the use of everyone interested in a beautiful home.

It tells how to decorate and furnish ordinary houses, showing how artistic merit can be secured with an economic outlay of money.

It publishes practical charts, showing how to decorate and furnish city flats.

It publishes beautiful charts, showing how to decorate and furnish country cottages.

It describes new processes of embroidery, as applied to draperies and dresses.

It describes and illustrates the latest styles in window draperies and upholstery fabrics.

Wherever THE DECORATOR AND FURNISHER circulates, there decorators and dealers in house furnishings thrive, and the wealth of the community in house furnishings is doubled, because of the finer appreciation of beauty exhibited in the quality of the articles, which is brought about by reading our publication.

The yearly subscription is only four dollars.